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MASACCIO
MADONNA AND CHILD WITH ST. ANNE
ACADEMY, FLORENCE

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MASTERS IN ART PLATE II

PHOTOGRAPH BY ALINARI

MASACCIO

THE EXPULSION FROM PARADISE

BRANCACCI CHAPEL, CHURCH OF SANTA MARIA DEL CARMINE, FLORE

MASTERS IN ART PLATE III

MASACCIO
THE TRIBUTE MONEY

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MASACCIO
CHRIST [DETAIL FROM 'THE TRIBUTE MONEY']
BRANCACCI CHAPEL, CHURCH OF SANTA MARIA DEL CARMINE, FLOREN

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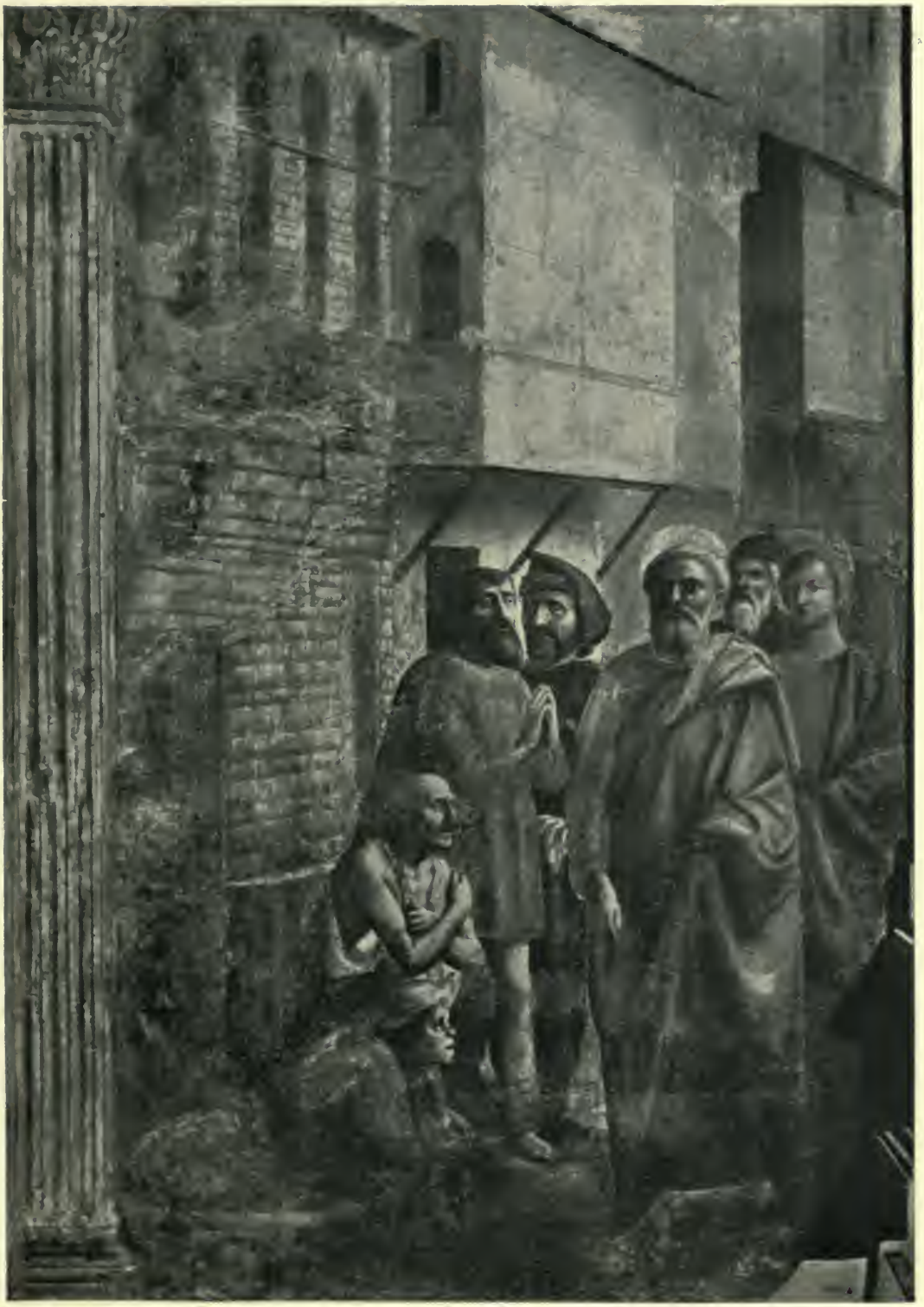

PHOTOGRAPH BY ALINARI

MASACCIO
ST. PETER AND ST. JOHN HEALING THE SICK WITH THEIR SHADOWS
BRANCACCI CHAPEL, CHURCH OF SANTA MARIA DEL CARMINE, FLORENCE

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MASACCIO
ST. PETER AND ST. JOHN DISTRIBUTING ALMS
BRANCACCI CHAPEL, CHURCH OF SANTA MARIA DEL CARMINE, FLORENCE

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MASACCIO
ST. PETER BAPTIZING
BRANCACCI CHAPEL, CHURCH OF SANTA MARIA DEL CARMINE, FLORENC

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PHOTOGRAPH BY ALINARI

MASACCIO
THE TRINITY
CHURCH OF SANTA MARIA NOVELLA, FLORENCE

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MASTERS IN ART PLATE IX

PHOTOGRAPH BY HANFSTAENGL

[229]

MASACCIO

THE ADORATION OF THE MAGI

BERLIN GALLERY

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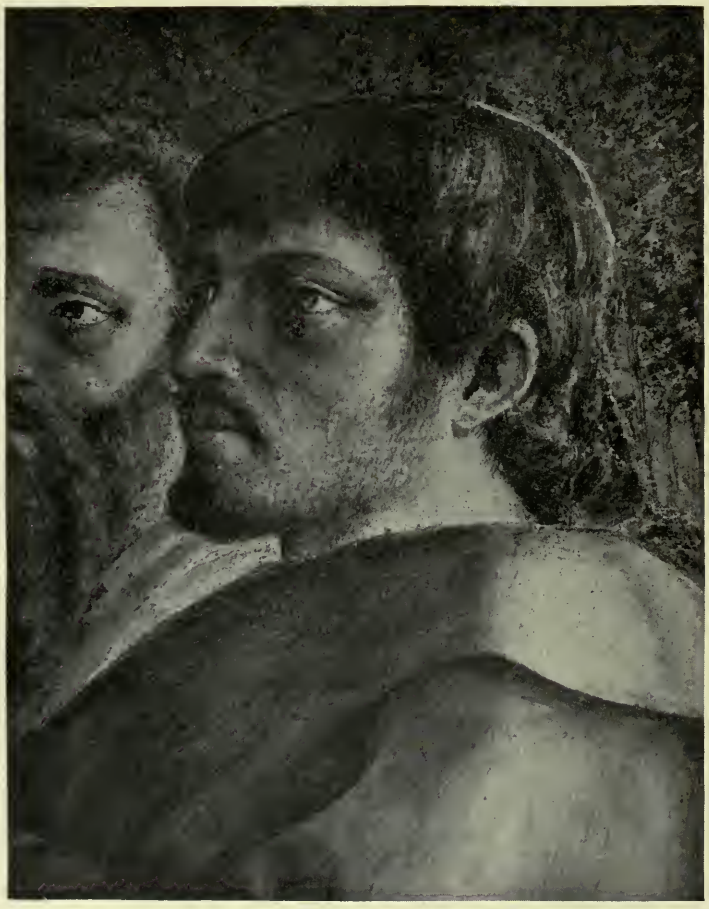
PHOTOGRAPHS BY HANFSTAENGL

MASACCIO
THE MARTYRDOMS OF ST. PETER AND ST. JOHN THE BAPTIST
BERLIN GALLERY



PORTRAIT OF MASACCIO BY HIMSELF
BRANCACCI CHAPEL, CHURCH OF SANTA MARIA DEL CARMINE, FLOR

Vasari, in describing the fresco of 'The Tribute Money' points to "one of the
tles, the farthest at the right-hand side, which is the portrait of Masaccio him
The figure indicated is a tall, powerfully-built man, draped in the heavy cloak
by the Florentine burghers of the day. Like the apostles, he is bare-headed and
footed. The low brow, square jaw, and strong neck suggest great physical forc
dogged energy. The hair, cut square across the brow, and the slight beard, whic
tinguish him from the apostles, are evidently copied from an individual model. As C
and Cavalcaselle say, "Whether or not this is actually a likeness of Masaccio, it
at least seem in a general way to represent him in the physical robustness of lim
the vigor of mind that was capable of planning and executing such important wo

Tommaso di Ser Giovanni di Simone Guidi

CALLED

Masaccio

BORN 1401 : DIED 1427
FLORENTINE SCHOOL

TO the student of Italian painting few names are more significant than that of Masaccio (pronounced Ma-sahtch'yo), the genius who, at the beginning of the fifteenth century "forcibly turns the current of art into its true course, and holds up the visible world to our gaze." His achievement was recognized at once. His fellow-citizen, Leon Battista Alberti, architect, painter, and enthusiastic lover of the culture of the ancients, in the introduction to a treatise on painting written ten years after Masaccio's death, ranks him among the five contemporary artists "who might have rivaled any of the ancient masters, however famous." And Vasari, writing a century later, tells us that Masaccio's life-work, the Brancacci Chapel, became at once a sort of academy in which "all the most celebrated painters and sculptors from that day to this by study and diligent practice laid the foundations of their future distinction." The list which the writer then gives of men who thus formed their style sounds like a roll-call of the greatest names in the Florentine school of the fifteenth and sixteenth centuries. He adds: "If I do not mention hosts of other Florentines and foreigners who have gone to study in this chapel, suffice it to say that wherever the heads of the art-world go, the lesser members flock after them."

But for all this interest in Masaccio the painter, we know almost nothing of Masaccio the man. Vasari, though commenting with enthusiastic fulness on the artist's work, is more than usually confused in the account of his life, and does not even console us with the usual embroidery of anecdotes. A few notices we glean from the ever-fruitful Florentine tax-register, whose prying into private affairs, hateful as it was to the men who had to submit to it, yields the archæologist so many solid facts to serve as confirmation or correction to the sketchy biographies of the time. One or two inferences may also be made from other documents, and something may be supplied from our knowledge of general conditions. These scanty data can be summed up as follows.

Masaccio, or, as his more formal name reads, Tommaso di Ser Giovanni, from Castello di S. Giovanni in the Arno valley, was born in December, 1401. Tradition tells of works executed during the painter's boyhood for his native place, and critics have attempted to identify these with paintings now existing in the Valdarno. Though these particular attributions have not yet been widely accepted, it is certain that Masaccio began to paint at an early age, for in 1421, his twentieth year, we find him already a recognized master of his craft, enrolled at Florence in the Guild of the "Medici e Speziari."[1] Five years later, in 1426, Masaccio's name appears also on the books of the special painters' association, the Guild of St. Luke. It is not difficult to imagine what those five years meant in the artist's development. In that third decade of the quattrocento, the art-life in Florence was throbbing with the enthusiasm of new ideals. Brunelleschi was transforming the architectural system from the ponderous dignity of the trecento to the lightness and grace of such creations as the Pazzi Chapel or S. Spirito. Donatello and the group of lesser sculptors whose work is overshadowed by his were carving men and women of real flesh and blood, instead of the more or less abstract, if lovely, embodiments of spiritual qualities dear to the preceding century. If painting was still, in the main, true to the trecento tradition, such men as the unknown author of the 'Life of the Madonna and of St. Stephen,' in the cathedral at Prato, and Masolino were already choosing for their backgrounds the massive stone palaces and broad squares of contemporary Florence, and costuming their characters after the fashion of the day.

Into this circle of innovators the young Masaccio must have entered, at first as a disciple, but ere long as an equal. We know not only through Vasari, but also through an earlier writer, that "Filippo di Ser Brunellesco loved him dearly, for he recognized the penetrating keenness of his mind; and he taught him many things in art." (Vasari, more precise, says, "perspective and architecture.") When he heard the news of Masaccio's death, he showed himself deeply touched, and said, "We have suffered a great loss." Donatello was not only an inspiration to Masaccio, but a friend on whom he could call as a witness in a certain law-dispute at Pisa. Masolino, tradition tells us, was his master, and if the fact that Masolino was enrolled in the "Medici e Speziari" two years later than his so-called pupil seems to make such tradition less significant, we cannot doubt that the two painters were friends, and that each had something to learn from the other.

Masaccio must have had many orders for altar-pieces and single frescos. Vasari gives a goodly list of such paintings to be seen in the Florentine churches of his day. Of these, some are lost, and of those few which still exist, only three can with any degree of probability be assigned to Masaccio—the 'Madonna and Child with St. Anne' (plate I), an early work painted for S. Ambrogio; the small panels in the Berlin Gallery (plates IX and X), which probably formed the predella of an altar-piece painted for the Carmine at Pisa in 1426; and the powerful fresco of 'The Trinity' (plate VIII) in

[1] It will be remembered that, in the subdivisions of Florentine industry, painters were classed under the same head as "doctors and druggists."

Santa Maria Novella. But Masaccio's claim to greatness rests less on single works than on his series of frescos in the Carmine at Florence, in the chapel of the Brancacci family. We know from documentary evidence that the chapel was already erected in 1422, but Schmarsow infers that the decoration was not undertaken until after that year. The frescos were unfinished at the time of Masaccio's death in 1427, and only received the last touches fifty years later, at the hand of Filippino Lippi. It seems probable, then, that Masaccio worked there in association with Masolino or as his successor from some date soon after 1422 until 1427. The new spirit that breathes from these walls—the plastic quality, the skill in foreshortening, the adequate rendering of the relations of the figures to the landscape and architecture; in short, the realism of Masaccio—must have been even more striking in another fresco which Vasari saw on the walls of the Carmine, but which is lost to us through the fire that in the eighteenth century destroyed the greater part of the church. The subject, the dedication of the Carmine, was taken directly from contemporary life, hence Masaccio could develop his own tendencies untrammeled by religious tradition. It was only to be expected that, as Vasari tells us, the group of bystanders was composed of portraits of the Florentine citizens who had been present at the actual ceremony.

The artist's private circumstances during the years in which he was engaged on the frescos of the Carmine were far from prosperous. We learn from the tax-register that he and his younger brother Giovanni, also a painter, lived in a little hired house with their widowed mother, and rented a part of a studio from the Badia. One apprentice, at least, they had, but his salary, though small, was in arrears. They had a number of debts, among them several little sums owed to pawnbrokers. Altogether, we may guess that the young artist, in spite of the recognition of such men as Brunelleschi and Donatello, found himself often in hard straits. Hence we are not surprised to learn from Vasari that, before the Brancacci Chapel was finished, "feeling himself ill at ease in Florence, he went off to Rome." The journey must have taken place at least as late at 1426. In the tax-register for 1427, Masaccio's name is entered with that of his brother, but it is cancelled, and above it, in a different hand, stands the note, "Said to have died in Rome."

Thus ends the short life. It had no impressive events to chronicle, and apparently the painter rather shunned than courted the notice of his fellow-citizens. Vasari pictures him to us as follows: "He was very absorbed and absent-minded, a man who had thrown himself heart and soul into his art, and lived for that alone, and so thought little about himself and less about others. He never cared to trouble himself in the least with the things of this world, not even with his personal appearance, hence used to put off collecting his debts till he was reduced to the direst straits. So not because of any vicious habits (for he was a man of innate goodness), but merely on account of his excessive neglect of himself, everybody called him not Thomas, his real name, but Masaccio [a rough English rendering would be 'that poor wretch of a Tom']. For all that, his readiness and courtesy in helping others left nothing to be desired."

The artist in him had completely overshadowed the man. Even his burial-place is unknown. As an epitaph written many years after his death says,

> "If one should seek my monument or name,
> Behold a church my tomb, yon chapel spells my name.
> I died, for nature envied me that brush
> Whose skilful touch art sighs for now in vain."

NOTE.—The relation of Masaccio to Masolino is a question which criticism has not yet solved. Vasari says that while in Rome Masaccio decorated the chapel at the left of the entrance in San Clemente. The frescos there contain many archaisms and resemblances to the work of Masolino which can be accounted for only in one of two ways Either the frescos at San Clemente are early works of Masaccio, and were painted before the beginning of the Brancacci Chapel, that is, before 1422 or 1423 — in that case, we should have to assume that the painter, when hardly twenty-one, was called from Florence to execute an important commission, and that he finished it in a remarkably short space of time — or we must assume that these frescos and certain kindred works (for example, the 'Madonna in Glory,' and the 'Madonna of the Snows' at Naples) are not, as Vasari asserts, the work of Masaccio, but rather of Masolino. Those who hold the first view — among them Crowe and Cavalcaselle, Burckhardt, and Schmarsow — consider also that the surviving work in the Brancacci Chapel is all by Masaccio (with the exception of that completed by Filippino Lippi). Masolino's part they would limit to the vaulting and four other scenes, presumably the lunettes, seen by Vasari, but destroyed in the eighteenth century. Modern criticism seems on the whole (Taussig, Berenson, and Venturi may be cited among others) to tend toward the second alternative, and attributes to Masolino the work in San Clemente, and in the Brancacci Chapel at least the 'Adam and Eve in Paradise' and the 'Healing of Tabitha.'

The Art of Masaccio

JACOB BURCKHARDT 'DER CICERONE'

MASACCIO'S simplicity and grandeur in composition, his correctness of proportion, both in the single figures and in the relation of the figures to the surrounding landscape and architecture, and his serious effort to master anatomy and perspective, mark the beginning of a new age. As the Eve in the 'Fall of Man' is the first undraped female figure that attains complete beauty, so the figures in the 'Baptism of Peter' are the first fully vitalized male nudes, while the two figures in full motion in 'The Expulsion' show a complete mastery of line. In the remaining pictures, too, a power of unconstrained and noble characterization reveals itself with a richness and force hitherto undreamed of. Giotto and his school already loved to enrich their scenes with a countless throng of interested by-standers; and now Masaccio brings the Florentines of the day into the scene as onlookers and sharers in the action. He separates and brings together his episodes, his groups, his single figures, no longer as an architect, but as a painter; he places them in a natural setting. His attainment of the purely pictorial vision of his subject was in itself a great victory. Yet in winning it he did not forget the highest qualities. His chief actor, the Apostle Peter, is endowed with a dignity and power in pose and gesture that could have been bestowed only by the greatest of historical painters. Above all, to such a painter alone belongs the perfect simplicity of treatment. All succes-

sive painters down to the days of Leonardo show clearly their delight in the new means of artistic expression. Only Masaccio restrains himself and thus attains an harmonious whole. With how few touches he creates his draperies! Yet they are at the same time lofty in style and perfectly natural in cast. He does not court the difficulties of foreshortening; but where he finds them, he overcomes them.— FROM THE GERMAN

BERNHARD BERENSON 'THE FLORENTINE PAINTERS OF THE RENAISSANCE'

GIOTTO born again, starting where death had cut short his advance, instantly making his own all that had been gained during his absence, and profiting by the new conditions, the new demands—imagine such an avatar, and you will understand Masaccio.

Giotto we know already, but what were the new conditions, the new demands? The medieval heavens had been torn asunder, and a new heaven and a new earth had appeared, which the abler spirits were already inhabiting and enjoying. Here new interests and new values prevailed. The thing of sovereign price was the power to subdue and to create; of sovereign interest, all that helped man to know the world he was living in and his power over it. To the artist the change offered a field of the freest activity. It is always his business to reveal to an age its ideals. But what room was there for sculpture and painting—arts whose first purpose it is to make us realize the material significance of things—in a period like the Middle Ages, when the human body was denied all intrinsic significance? In such an age, the figure-artist can thrive, as Giotto did, only in spite of it, and as an isolated phenomenon. In the Renaissance, on the contrary, the figure-artist had a demand made on him such as had not been made since the great Greek days, to reveal to a generation believing in man's power to subdue and possess the world the physical types best fitted for the task. . . .

In sculpture, Donatello had already given body to the new ideals when Masaccio began his brief career, and in the education, the awakening, of the younger artist, the example of the elder must have been of incalculable force. But a type gains vastly in significance by being presented in some action along with other individuals of the same type; and here Donatello was apt, rather than to draw his meed of profit, to incur loss by descending to the obvious — witness his bas-reliefs at Siena, Florence, and Padua. Masaccio was untouched by this taint. Types in themselves of the manliest, he presents with a sense for the materially significant which makes us realize to the utmost their power and dignity; and the spiritual significance thus gained he uses to give the highest import to the event he is portraying. This import, in turn, gives a higher value to the types, and thus, whether we devote our attention to his types or his action, Masaccio keeps us on a high plane of reality and significance. In later painting we shall easily find greater science, greater craft, and greater perfection of detail; but greater reality, greater significance, I venture to say, never. Dust-bitten and ruined though his Brancacci Chapel frescos now are, I never see them without the strongest stimulation of my tactile consciousness. I feel that I could touch every figure, that it would yield a definite resistance

to my touch, that I should have to expend much effort to displace it, that I could walk around it. In short, I could scarcely realize it more, and in real life I should scarcely realize it so well, the attention of each one of us being too apt to concentrate itself on some dynamic quality before we have begun to realize the full material significance of the person before us. Then what strength to his young men, and what gravity and power to his old! How quickly a race like this would possess itself of the world, and brook no rivals but the forces of nature! Whatever they do — simply because it is they — is important, and every movement, every gesture, is world-changing. Compared with his figures, those in the same chapel by his precursor, Masolino, are childish, and those by his follower unconvincing and without significance, because without tactile values. Even Michelangelo, where he comes in rivalry, has, both for reality and significance, to take a second place. Compare his 'Expulsion from Paradise,' in the Sistine Chapel, with the one here by Masaccio. Michelangelo's figures are more correct, but far less tangible and powerful; and while he represents nothing but a man warding off a blow dealt from a sword, and a woman cringing in ignoble fear, Masaccio's Adam and Eve stride away from Eden heart-broken with shame and grief, hearing, perhaps, but not seeing, the angel hovering high overhead, who directs their exiled footsteps.

Masaccio, then, like Giotto a century earlier,—himself the Giotto of an artistically propitious world,—was, as an artist, a great master of the significant, and, as a painter, endowed to the highest degree with a sense of tactile values, and with a skill in rendering them. In a career of but a few years he gave to Florentine painting the direction it pursued to the end.

HEINRICH WÖLFFLIN 'DIE KLASSISCHE KUNST'

GIOTTO'S art was the art of a man of the actual world, of an observer, who never expresses himself with passionate heat, but always clearly and convincingly. It reached its climax in the utterly simple, elemental presentation of the scenes at Santa Croce. His immediate followers failed to understand him. Caring no longer for simplicity and concentration, they sought above all things richness and variety; they strove for a greater depth in the setting of the picture, and in doing so, became uncertain and confused in composition. With the beginning of the fifteenth century comes a new painter, who forces the current of art back into its true channel — Masaccio. . . .

Vasari has given us a characterization of Masaccio that sounds trivial. "He recognized," says the biographer, "that painting is nothing more nor less than the imitation of things as they really are." One may ask why that could not just as truly have been said of Giotto? But a deeper meaning lies below the sentence. That painting should reproduce the impression given by reality seems to us in these days obvious. Yet it was not always so. There was a time when no such claim was made, for the simple reason that every one took for granted that it was impossible to represent on a flat surface real space in all its three dimensions. Throughout the Middle Ages this view prevailed, and the public was satisfied with a representation that conventionally suggested objects and their relation to space, but could in no way be compared to reality.

It is a mistake to believe that a medieval picture was ever meant to be looked at from our point of view, that it was expected to produce an illusion on the beholder. Certainly, one of the greatest possible strides in the progress of civilization was taken when man began to feel the limitations of such symbolic pictures as a defect, and to believe that, in spite of the different means which nature and the painter use to produce an effect, a picture might give an impression like that received from real objects. No one man could effect such a transformation; no one generation could do it. Giotto had done a great deal, but Masaccio added so much to what his predecessors had accomplished, that of him above all others it may with justice be said, "He first attained to the imitation of things as they really are."

He surprises us in the first place with his complete mastery of the problems of space. For the first time the picture is a stage, constructed with regard to a given point of sight; a space within which men, trees, houses, all have their definite place, calculated by geometrical rule. In Giotto's work, all is still pressed together in flat layers. He puts one head above another without stopping to consider carefully enough whether there would be room for all the bodies. The architecture of the background is like the unsteadily swaying side-scenes of a theater, without any real relation to the size of the figures. Masaccio not only gives us possible, habitable houses, but makes the spatial relations of his pictures clear to the very farthest lines of the landscape. He places the point of sight on a level with the heads of the figures, so that, standing as they do on flat ground, all the heads are at the same height. What a powerful impression of solidity he produces by a row, say, of three profile heads, rounded out, perhaps, by a fourth in full face! Step by step the spectator is led on into the depths of the picture; the planes are clearly arranged one behind the other. If one would see the new system in its full glory, one should go to Santa Maria Novella and look at the fresco of 'The Trinity,' where, with the help of the architecture, and by availing himself of an arrangement in four distinct planes from the foreground, the artist has developed the strongest possible effect of depth. Beside such work as this, Giotto appears absolutely flat. His frescos in Santa Croce have the effect of a tapestry. The even blue tone of the sky in itself serves to bind the pictures together so that they affect us as a single decorative surface. It seems as if the artist had no thought of giving permanence to a bit of the real world: each section of the wall is filled as evenly as possible from the top to the bottom, as if the surface were to be covered by a decorative pattern. Around it run bands of mosaic-like design, and since the same designs are repeated within the field of the picture itself, we fail to grasp the differentiation between picture and frame, and the impression of a flat, tapestry-like wall-covering is inevitable. Masaccio, on the other hand, uses painted pilasters for a frame, and thus seeks to arouse the illusion that behind them the picture opens out into space.

Giotto used only faint shadows in the modeling of his figures, and in most instances ignores entirely the cast shadows. Not that he had not observed them, but he did not think it necessary to indicate them. They seemed to him chance phenomena, a disturbing element that could be of no use in aiding a

clear presentation of a situation. With Masaccio light and shade became elements of prime importance. His underlying purpose was to render the "actually existent" — that is, bodily realities — with the fulness of effect which they exert in nature. And this purpose is a thing distinct from his tendency to largeness of form, his handling of masses; it has nothing to do with the mighty shoulders of his figures, with his firm, close-knit groups; even in modeling a single head, with a few powerful strokes he gives an entirely novel impression. In such a head, in and of itself, spatial relations, the conception of volume, appeal to us with an unheard-of strength. The same is true of all his forms. It is only a natural consequence that the delicate tints of the earlier art here give place to a more "material" color-scale.

The whole conception of his scenes is firmer, more solid. Hence the significance of Vasari's observation that in Masaccio's work the figures for the first time stood squarely on their feet. — FROM THE GERMAN

EUGÈNE MÜNTZ 'HISTOIRE DE L'ART PENDANT LA RENAISSANCE'

WITH Masaccio, the observation of reality plays a far greater rôle than with his predecessors. He succeeds in a much higher degree in giving the illusion of reality. But does this justify us in placing him among the realists — that is to say, among the artists who copy without discrimination the good and bad qualities of the model (as far, we would say, as it is possible to copy in a work of art; for every artist interprets, translates, even if unconsciously)? To apply the name of realist to the painter of the Carmine would, we believe, be going too far. The truth is that if Masaccio takes as the basis of his figures the portrait, he does not limit himself to the literal reproduction of the model before his eyes, he ennobles and idealizes it. It is this that forms the essential distinction between him and his contemporaries, Paolo Uccello and Andrea del Castagno, who strive before all things to bestow on each scene and personage an individual character, without giving any thought to the spiritual expression. "Masaccio," as M. Delaborde has so well said, "has, then, the merit of not giving himself up simply, as he is said to have done, to the reproduction of the every-day world, but rather of having understood better than any of his predecessors the conditions under which the realities of this world may become a worthy subject-matter for art. Therein lies the real meaning of the reform wrought by the young master during the last years of his all-too-short life. In virtue of this quality he becomes, if not the rival, at least the ancestor, of the greatest painters of his native land." Compared with Uccello and Castagno, Masaccio appears to have had less familiarity with the rules of perspective, and less cleverness in rendering the distinctive traits of a face. The reason is that, unlike them, he had no need of *tours-de-force*. Nothing was more hateful to him than affectation; he found what he really knew enough for his needs, why then should he want to make a grand display of his knowledge? The main point, in his eyes, was that when occasion required he could resolve with an ease unknown to his rivals the most difficult of problems. For all that, no mighty throes of imagination, no brilliant virtuosity; instead, the simplicity of an artist sure of himself. The art of seeing and reproducing

things on a grand scale, sincere conviction, dignity in form and attitude,— it is such characteristics as these, rather than any technical progress, that have given the meed of immortality to the painter of the Carmine.— FROM THE FRENCH

CORRADO RICCI FROM 'MASACCIO: REPORT OF THE CENTENARY FESTIVAL AT S. GIOVANNI DI VALDARNO'[1]

MASACCIO was not merely a great artist, he was the deliverer of painting. The art of the trecento had accomplished wonders with Giotto and some few others, then was reduced to a system of formulas, both in technique and in sentiment. A new breath of life was needed to reinforce it, else Italian painting would have perished just as, for lack of such fresh energy, French sculpture died away after reaching such marvelous heights in the thirteenth century.

The first steps in the way of salvation were taken simultaneously in various parts of Italy. But the efforts of Masolino, of the brothers Salimbene, of Jacopo d'Avanzo, the Veronese, had not passed the stage of noble but incomplete experiments. The man who really led painting to new freedom, or rather, to the eternal norm of reality, was Masaccio. Historians and artists of all future ages recognized this. Above all others Michelangelo felt it — Michelangelo, who first began his study of painting in the Brancacci Chapel. Leonardo wrote it in the wonderful analysis that follows: "That painter will produce but poor stuff who makes the paintings of others his teachers, but he who learns from the actual world will bring to pass good results. We can see this from the painters after the days of the Romans, for they imitated one another, and from age to age art declined. Then came Giotto the Florentine, who was born among lonely mountains and lived solitary with goats and such-like beasts. Since his temperament inclined him to art, he began to draw from life the various poses of his goats, using a stone for his tablet; and the like he did with all the animals he found in his village. Thus, after much study, he surpassed not only all his contemporaries, but even all those masters who had preceded him for many centuries. After him, art declined again, for every one imitated the models he found ready to hand. It continued to sink lower from generation to generation till Thomas of Florence, surnamed Masaccio, showed with the perfection of his work that he who accepts any other guide except nature, the Master of Masters, toils in vain."— FROM THE ITALIAN

JOHN ADDINGTON SYMONDS 'RENAISSANCE IN ITALY'

MASACCIO is not inferior to Giotto in his power of telling a story with simplicity; but he understands the value of perspective for realizing the circumstances of the scene depicted. His august groups of apostles are surrounded by landscapes tranquilizing to the sense and pleasant to the eye. Mountain lines and distant horizons lend space to his compositions, and the figures of his men and women move freely in a world prepared for them. . . . [Yet] in comparing Masaccio with Giotto, we must admit that with so much

[1] Title abridged and anglicized. See Bibliography.

gained, something has been sacrificed. Giotto succeeded in presenting the idea, the feeling, the pitch of the event, and pierced at once to the very ground-root of imagination. Masaccio thinks overmuch, perhaps, of external form, and is intent on air effects and coloring. He realizes the phenomenal truth with a largeness and dignity peculiar to himself. But we ask whether he was capable of bringing close to our hearts the secret and the soul of spiritual things. Has not art beneath his touch become more scenic, losing thereby somewhat of dramatic poignancy?

JOHN RUSKIN — ADAPTED FROM 'MODERN PAINTERS'

IN the art of landscape painters, the first great innovator was the author of the Carmine Chapel, in his landscape background of the fresco of 'The Tribute Money.' That background, with one or two other fragments in the same chapel, is far in advance of all other work I have seen of the period, in expression of the rounded contours and large slopes of hills, and in the association of their summits with clouds. . . . It was [also] a complete recognition of the laws of aqueous structure, asserted. . . . in the boldest opposition to the principles of rock drawing of the time. It presents smoother and broader masses than any I have shown as types of hill form; but it must be remembered that Masaccio had seen only the softer contours of the Apennine limestone. . . . It is, however, only as an isolated work that it can be named in the history of pictorial progress, for Masaccio died too young to carry out his purposes; and the men around him were too ignorant of landscape to take advantage of the little he had done.

O. SCAVALCANTI — FROM 'MASACCIO: REPORT OF THE CENTENARY FESTIVAL AT S. GIOVANNI DI VALDARNO'

TO further the organic development of the possibilities which lay dormant in the art of the Giottenschi was the effort of Masolino da Panicale, Parri Spinelli, and Paolo Uccello; but they were very much like those luminaries of science who catch intuitive glimpses of the truth and draw near to it without really apprehending it in all its fulness. Thus these artists reveal by their works that they had felt where the imperfections of art lay and what was needed ere it could express thoughts more instinct with life and represent a wider scale of emotions. But they do not quite succeed in carrying out their vast program. I say "vast," because it required a new naturalness of gesture and attitude, the posing of the figures firmly on the ground instead of on tiptoe, the imparting to them of greater vivacity of expression, and, as it were, new life, the correction of the amusing ingenuities of a perspective in its first infancy, and finally the search for grandeur of conception. Now, while Masolino, Parri, and Paolo Uccello approached those fortunate heights whence art was to enter on a new road to perfection, broader and surer than the old, Masaccio attained them. He had an irresistible instinct for reality, an imagination open to the impressions of nature, wisdom in the selection of material, a hand that obeyed the impulses of his glowing, vivid brain. Hence Vasari's dictum that Masaccio "did away with the hardnesses, imperfections, and difficulties of art,

and first made possible beauty of pose, vigorous movement, and a really correct and natural relief.". . .

For his figures he used quiet, serious draperies, composed of a few natural folds. He was frank and daring in foreshortening, varied in attitude, and so great a lover of reality as not to shrink before its most difficult manifestations. . . . If we add to such power as a draftsman his perfect blending of color, his vigorous brush-stroke, his genius in divining the proper tones for shadows, every one will understand why, with such rare endowments, Masaccio is justly considered one of the great leaders and pioneers in art. And to go further into the subject of figure-painting, I may be allowed to call attention to the S. Paolo in the Church of the Carmine in Florence (now lost), which the Valdarnese painted "to show what he could do." Vasari writes that "in the head of the apostle one sees a sternness and majesty so great that it seems as if only speech were lacking to make it live; and even if one knew nothing about St. Paul, as he looked at this, he would feel in it all the fine qualities of the Christian civilization, combined with the unconquered strength of that devout soul, so utterly absorbed in its cares for the maintenance of the faith.". . . Before so virile a figure Michelangelo must have paused to salute in Masaccio a predecessor in his forceful and statuesque style. . . .

In perspective, too, he had much to create. Yet he succeeded wonderfully well in designing spacious buildings, adorned with statues in niches and majestic intercolumniations in which shadow and light alternate as in the actual world. He met and overcame one of the greatest difficulties of that form of art,—i.e., the foreshortening of views seen from below,—and showed therein such mastery that it seemed as if he had given his whole life to this one study. . . .

Thus the art of Masaccio, which proved its strength wherever there were difficulties to overcome, imperfections to remove, new principles to introduce, or unexplored horizons to traverse, was an art at once forceful and polished, bold but not rash, carefully planned but not artificial, rich in significance and simple in form, eloquent but restrained, frank but not rude, devoted to the ideal in the actual, not to the actual without the ideal. With this art, Italy added a new note to the triumph-song of her fame, a new gem to the splendor of her crown, another name to those which had already bestowed on her immortality in the cult of beauty.—FROM THE ITALIAN

The Works of Masaccio

DESCRIPTIONS OF THE PLATES

'MADONNA AND CHILD WITH ST. ANNE' — PLATE I

THIS painting, perhaps the earliest existing work of Masaccio, impresses one at first sight with its timidity and ecclesiastical stiffness. Its subject is not one that suggests any obvious action, and the grouping is almost primitively simple. On a throne draped with a rich brocade in red and gold sits the aged Anne. Her right hand is laid on the shoulder of the Virgin, who sits

at her feet; her left is extended, as if in blessing, above the head of the Child in Mary's lap. All three figures are erect and motionless as if at a religious ceremony, with draperies falling in lines as well ordered as of firm architectural members. But beneath this monumental solemnity are three human beings, large-limbed and strong of body, and, though dominated by the common religious mood, individualized in character. The Child, all eager, with head thrown up and little pouting lips half open, its hand raised in gesture more like unconscious interest than blessing; the firm-throated young Virgin gazing out into the distance, level-eyed, calm, absorbed; St. Anne, who, still noble and unshattered though with face scored by age, looks down on the two with brooding tenderness—where could one find a subtler rendering of the three generations of the Holy Family? The little angels, in their turn, are characterized with equal suggestiveness. Flower-like and slender, light in pose and less plastic than the central figures, they seem molded of a more delicate essence than flesh and blood.

The coloring is somewhat dimmed, and has been restored in places, especially in the drapery of the Virgin and of the angels. The background and the three halos are of gold; the prevailing colors in the draperies are soft rose and a rich, dull blue. The flesh of the Virgin and Child is done in pale golden tones, with a faint flush in the cheeks, and a warmer one in the shadows of the Child's body; the face of St. Anne is darker and more ruddy.

The painting is in tempera on panel.

'THE EXPULSION FROM PARADISE' PLATE II

THE Brancacci Chapel, whose decoration was Masaccio's noblest work is a plain, rectangular room, opening from the right side of the choir in the Church of the Carmine at Florence. As one enters from the well-lighted church with its pale wall-decorations, the first impression is one of gloom. Around the lower part of the walls runs a wainscoting of dark wood; above are two series of deep-toned frescos. A heavy baroque altar occupies much of the wall opposite the entrance; a window high above the altar gives the only direct light. In each series of paintings there are six separate scenes—two large ones, filling the whole length of each side-wall; four narrower ones, two on the wall opposite the entrance, to right and left of the altar, and one on each of the strips of side-wall, which, jutting out slightly from the two sides, serve to mark the entrance. The lower series, with the exception of the two paintings to right and left of the altar, have been executed almost wholly by Filippino Lippi; the upper belongs to Masaccio and Masolino.

The first composition on the left as one enters is the 'Expulsion from Paradise.' Across a bare landscape in soft grays and olives hasten two nude figures, the man bent with grief, the woman with head raised as if to wail out her despair. Behind them is the gate of Paradise, a narrow, austerely plain opening, barely seen at the left side. Above hovers an angel garbed in soft orange-red like a subdued flame against the gray sky. In his right hand is the flaming sword; his left is outstretched rather in protection than in menace. For power of expression obtained with the sternest simplicity of means, this presentation of the scene has no rivals, not even Michelangelo's.

'THE TRIBUTE MONEY' PLATE III

THE long painting on the left-hand side of the Chapel is the famous 'Tribute Money.' The incident on which it is based is told by St. Matthew in the following words: "And when Jesus and His disciples were come to Capernaum, they that received the half-shekel came to Peter and said, Doth not your master pay the half-shekel? He saith, Yea. And when he came into the house, Jesus first spake unto him, saying, What thinkest thou, Simon? the kings of the earth, of whom do they receive toll or tribute? from their sons, or from strangers? And when he said, From strangers, Jesus said unto him, Then are the sons free. But, lest we should cause them to stumble, go thou to the sea, and cast in a hook, and take up the first fish that cometh up; and when thou hast opened his mouth, thou shalt find a shekel: that take, and give unto them for me and for thee."

Masaccio has united into a single composition three distinct scenes. In the center stands the Christ, pointing with a gesture of quiet command to a stream at the left. Around Him are grouped the disciples, awaiting His response in various attitudes of expectation. The eagerness culminates in the figure of Peter on the right. With eyes gazing out at the Master from under knitted brows, he flings out his right arm toward the stream, as if echoing Christ's gesture and saying, "What, wouldst Thou bid me seek it there?" His figure finds its counterpart and contrast on the left, in the sturdy peasant-like figure of the tax-gatherer, who watches the scene with bewildered doubt, and points anxiously toward the loggia, where payment should be made. In the distance on the left, one catches a glimpse of Peter bending forward by a clear brookside and drawing the money from the fish's mouth. The apostle's mantle is laid aside, and the majestic figure of the central scene has sunk back into the poor fisherman, with the homely intentness of his pose caught from life. Vasari even calls attention to the fact that his face is flushed with stooping. To the left rises a Renaissance building, under whose loggia Peter, again clad in his mantle with its broad folds, again the "Prince of the Apostles," stands making payment to the tax-collector, who holds out his hand with unrestrained alacrity.

Masaccio's marvelous power in composition is nowhere more clearly revealed than here. The three scenes are distinct, yet welded into a dramatic and decorative whole by the gestures of Peter and the tax-gatherer at the right and left of the main group. And the secondary scenes, though above the level of the mere background flourishes they would have been in an Umbrian painting, and brought into a real unity with the center, are not unduly emphasized. They are subordinated to the main group, and the whole is dominated by the figure of the Christ.

The scene is set in a wintry landscape of grays and gray-greens, with a few bare gold-brown tree-trunks cutting across it. The deep peacock blue of the sky is half-hidden by driving clouds. The central group stands out in soft reds in all shades from rose to flame-color; only in the tunic of Peter and the mantle of Christ is repeated the deep green-blue of the sky.

'CHRIST' [DETAIL FROM 'THE TRIBUTE MONEY'] PLATE IV

THE detail reproduced in this plate gives a better conception of the great central figure of 'The Tribute Money.' The Christ stands between two figures driven by opposing impulses: the tax-gatherer, who presses forward with anxious yet firm insistence on his right to the half-shekel, and Peter, whose readiness to obey the Master only half conceals his indignation at the other's unexpected demand. The central figure alone, says Schmarsow, is "perfectly calm and untroubled, at one with himself, dignified in attitude. It is His will that solves the conflict ere it reaches its height." As in the inner dramatic meaning, so in the line-composition He forms the central point of rest to which the eye returns constantly. "He alone is seen in complete front view, and appears free and untrammeled by the surrounding figures. An additional source of power lies in the fact that He stands at the central point of the central group — the point on which all the lines of the perspective converge. He is a full-grown man, yet with all the strength and beauty of youth, — such an ideal of the Saviour as could only be formed by a combination of the worthiest heritage from the trecento with the spirit of the new generation. He stands before us strong and serious in the broad folds of His drapery; with perfect elasticity He turns His head and right arm toward Peter, while His left arm hangs quietly, grasping the mantle with a dignity and calm that seem to hold in check the importunity of the tax-gatherer. The type of head, the hand, the broad garment drawn flat over the breast, betray a close relationship to the work of Agnolo Gaddi and Don Lorenzo Monaco. Yet for all the eager quattrocento delight in reality here revealed, this figure was far more successful than its trecento predecessors in the portrayal of an ideal personality."

'ST. PETER AND ST. JOHN HEALING THE SICK WITH THEIR SHADOWS' PLATE V

THIS fresco and that representing St. Peter and St. John giving alms are grouped on the dark wall opposite the entrance of the chapel, where they cannot be seen without great effort.

The lower one on the left of the altar has for its subject the following words from the Acts of the Apostles: "And by the hands of the apostles were many signs and wonders wrought among the people, and believers were the more added unto the Lord, multitudes of men and women, insomuch that they even carried out the sick into the streets, and laid them on beds and couches, that, as Peter came by, at the least his shadow might overshadow some of them."

Along a city street, overshadowed by bare, solidly-built houses, moves the Prince of the Apostles. It is a majestic figure, amply built and powerful, with mighty forehead and eyes gazing straight forward, sternly concentrated in its own cares. Its approach seems steady and resistless as the movement of a great cloud-mass or a full stream, but withal so quietly dignified that the folds of the heavy yellow mantle are not even stirred. Behind follows the slighter, more youthful figure of St. John. He, too, is absorbed and heedless of what passes around him, but the delicate beardless face and dreamy eyes suggest a seer of visions rather than a director of the Church's life and thought. At the side of

the street are the sick folk, huddled close against the buildings, waiting for the plenitude of health and strength which, without the effort, even without the knowledge of the apostles, will flow from their mere presence. In the foreground a crippled lad with homely peasant features lies almost prone on the pavement; beyond sits an old man hugging his rags about him; and further yet, a man in the prime of life, on whom the healing shadow has already fallen, stands erect, gazing after the apostles with clasped hands and intense eyes. Again, as in the 'Madonna with St. Anne,' each individual is convincingly characterized, yet in the composition as a whole reigns the severest simplicity.

'ST. PETER AND ST. JOHN DISTRIBUTING ALMS' PLATE VI

THE scene on the right-hand side of the altar represents St. Peter and St. John distributing alms. The two apostles, who, as in the scene of the healing of the sick, are characterized by an air of absorption in thoughts remote from the scene in which they are taking part, stand at the right of the picture. Around them press beggars, young and old. One has thrown himself on the ground before them to kiss their feet; another, a woman with a heavy child on her arm, leans eagerly forward and fixes her eyes on Peter's face, while he slips a coin into her hand. In this scene the bare-walled houses of the background stand a little apart, so that one sees the gray sky above, and catches a glimpse of distant hills with a little square castle like those that still meet one's eyes in looking off from S. Miniato or Fiesole.

The landscape is in olive-green, the architecture in delicate grays and browns, and the figures wear draperies of dull yellows and fawns, or of Masaccio's favorite subdued flame-color.

'ST. PETER BAPTIZING' PLATE VII

THIS fresco, which has its place in the upper series, just at the right of the altar, has aroused the enthusiasm of painters from the earliest times. Vasari says of it: "In the scene where St. Peter baptizes, especially praiseworthy is the figure of a nude man among the group who have been already baptized, who trembles and is fairly stiffened with cold. It is painted with the most brilliant modeling, and with great charm of style, and it has always been held in reverence and admiration by the men of the craft from that day to this." Such nude figures, usually introduced seated on the banks of the stream, dressing or undressing, were common in the early quattrocento representations of the ceremony of baptism, and the artist delighted in the liberty they gave him to display his skill in handling the nude. But one cannot but agree with Mr. Berenson that such figures are "not only without real significance, but positively distracting in the representation of a baptism." In an artist of Masaccio's serious fiber, such an emphasis on technical skill at the expense of spiritual meaning is rare enough to be felt with surprise.

'THE TRINITY' PLATE VIII

THIS most important of Masaccio's single works, seen by Vasari on the aisle wall of Santa Maria Novella, and highly praised in his life of Masaccio, was, until some fifty years ago, believed to be lost. It would seem

that Vasari's admiration for the picture had not hindered him from accepting a commission to paint an altar-piece which was to be put up just over the old fresco and conceal it entirely. During an alteration of the church in the last century, the altar-piece was removed and the fresco brought to light. Sig. Cavalcaselle, who saw it soon after its discovery, speaks of its good condition at the time. But unfortunately the authorities in charge of the church, wishing to preserve both this and Vasari's work, decided to move the fresco from the entrance-wall to a position on the left as one faces the main door. In the process of removal it suffered very much, and restorations have further disguised its original character. Yet even in its wrecked condition it is one of the most powerful pictures in Florence.

The subject, the visible representation of the Trinity, was frequent in the fourteenth century, and was usually rendered as an unsubstantial vision, appearing in the heavens or against a mystic background of rainbow tints. Masaccio has given one more proof of his power in *realizing* abstract thoughts by giving the vision a "local habitation" and bringing it into touch with humanity, without thereby doing violence to its mystic solemnity. As a setting Masaccio has chosen a deeply vaulted niche of the well-ordered classic forms that his friend Brunelleschi was bringing into use. They are on so massive a scale as to seem an actual chapel, opening from the church wall. Beneath the far end of the vault is a pedestal on which stands the figure of the Almighty Father, a grandly proportioned old man in ample blue mantle, perfectly plastic, yet kept supernatural and aloof by the immobility of His pose and the medieval conventionality of His oval face. He supports with outstretched arms the heavy cross whose foot reaches down to the floor of the niche. The figure of the crucified Son, though it, too, is rigid in the stillness of death, has in the droop of the head, the bend of the knees, even in the very fact of its necessary representation as a nude human figure, something softer and gentler, more akin to humanity. Above the head of the Crucified, just below the face of the Father, hovers the dove of the Holy Spirit. In the old representations of the Trinity these closely-knit forms would have composed the whole of the picture. But here, just within the edge of the niche, stand the Virgin and St. John, as they are wont to stand to witness the crucifixion on Calvary. The Madonna, a dignified matron robed in heavy black mantle, raises one hand to point quietly to the cross, and turns her face half outward to the beholder; St. John, with compressed lips and clasped hands, gazes upward, absorbed in his own grief. Below, on the bare ground outside the chapel, kneel the figures of the unknown donor and his wife, close pressed against the great pillars that support the entrance. With their sober garb, quiet, well-ordered postures, intent yet half-timid eyes, they are one of the earliest embodiments of the dignified yet child-like piety of the early quattrocento that breathes through Vespasiano's biographies, and was to find its expression again and again in the donor-figures throughout the century.

The arrangement in space is the perfect counterpart of the gradations of spiritual significance. From the devout, humble worshipers, a man and woman like our own neighbors, we are led onward and upward through the

saints, themselves once humble as those others, but now made intercessors for mankind, through the Redeemer, Human and Divine, to the Eternal Godhead.

'THE ADORATION OF THE MAGI' PLATE IX

THIS painting, with the two represented in the following plate, is now in the Berlin Gallery. The three once formed the predella of an altar-piece in Pisa, finished by Masaccio in 1426. The main part of the picture, according to Vasari, represented the Madonna and Child, at whose feet were angels playing on musical instruments. At the sides were St. Peter and St. John the Baptist, St. Julian and St. Nicholas. "Below," continues the description, "in the predella, are scenes on a small scale from the lives of these Saints, and the three Magi bringing their gifts to Christ."

Of the central scene, the 'Adoration of the Magi,' Schmarsow says, "At the left rises the straw roof of the open shed, underneath which stands the ass, while the ox lies beside him chewing the cud. In front, by the supporting post, is the heavy saddle. The Madonna has taken her seat just beneath the shed-roof, on a low stool. She is shown in profile, facing toward the right, and is wrapped up closely in her mantle. On her lap, the well-grown Child, covered only by a loose cloth thrown about its loins, is turning with a quick gesture to his guests, while Joseph stands with bowed head at one side. The first king, an old man with a long white beard, has bared his head and thrown himself on his knees to touch with his lips the Child's little bare foot. The second, a man with dark hair and a full beard, who is raising his hands in adoration, stands as yet at a distance from the Messiah. Behind him a page holds the crown just taken from his master's head, and lets it glide through his fingers, looking at it dreamily. Turning somewhat away from the main action, he thus carries the eye back to the third king. This last is a beardless youth, who moves towards the center with adoring gesture, while his chamberlain lifts the golden circlet from his head. Close beside him stand two men in the dress of distinguished citizens in the quattrocento. Vasari calls them the escort of the king, but it is evident from their prominent position in the foreground, and the individuality with which, despite the small scale, their carriage and features are portrayed, that they are thought of as privileged onlookers of the painter's own day. They doubtless represent Ser Giulano di S. Giusto, who ordered the work, and his father, Niccolino. . . .The farthest section of the picture is filled with things of secondary importance that serve as a setting for the main scene, as does the shed on the opposite side. Here stand waiting richly caparisoned horses held by grooms in various poses. . . .

"Across the whole width of the picture along the farther side of the road in the middle distance runs a line of low hills, only a trifle higher than the heads of the standing figures in the foreground. But the heights themselves back into the very farthest distance are flooded with a pale light, as if the travelers had reached their goal just as the evening sun was touching all things in a last greeting. The light playing across the picture from the left gives the little painting a special charm which can be felt perhaps more keenly in the photograph than in the faded original. The level rays skim along the ground so that the

ox and the ass in the darkness of the shed are lighted by reflections from below; and the standing figures cast long shadows. The Holy Family in its place of refuge remains modestly in the shadow, contrasting with the clear light that falls on their splendid adorers, who bow humbly for all their pomp. The quivering play of broken lights over all gives the scene the fascination of some 'light that never was on land or sea.'"

The picture is in tempera, and measures twenty-four inches by eight and three-eighths inches.

'THE MARTYRDOMS OF ST. PETER AND ST. JOHN THE BAPTIST' PLATE X

IN the predella of the Pisa altar-piece, the 'Adoration of the Magi' had its place under the Madonna, forming the central section, while to right and left, under the figures of the saints, were sections of half the width, representing the martyrdom in one instance of Peter, in the other of John. These little pictures are framed together in their present position in the Berlin Gallery. As Schmarsow observes, they are strongly lighted from the left, probably with reference to their original position in the chapel of the Carmine at Pisa.

The one at the left represents the martyrdom of St. Peter. According to tradition, the execution took place at Rome outside the gates, by the two pyramids. The latter, so prominent in Giotto's 'Martyrdom of St. Peter' in the Vatican, are here merely hinted at—two strong masses of masonry framing in the composition to right and left. Through the space between them can be seen the prison with its open door, and in the right-hand corner a bit of hillside under a cloudy sky. The foreground is filled with the figure of the aged saint stretched on the cross with head downward, as he himself desired. Two executioners in close-fitting jerkins are still at work driving the nails through his hands, but the feet are already made fast, and we feel that the agonizing strain on muscles and joints has already begun. Masaccio, with a scientist's penetration into the physical effects of the torture, has even remembered to indicate the rush of blood to the head; the face is heavily flushed, as in his stooping St. Peter in the 'Tribute Money.' At the right stand three Roman soldiers, two of them gazing over the edges of their great red shields with idle curiosity, the other turning with a smile to say something to his comrades. On the left, behind the executioners, are two officers, one of the characteristic Masaccio type, with deeply cut, level brows, and heavy beard. They watch the progress of the work with an expression of questioning pity. Small as the composition is, it is composed with all the breadth of feeling that we find in the frescos. Here, as in the 'Peter and John Healing the Sick with their Shadows,' the fact that only a fragment of the buildings appears within the frame carries the mind out beyond the little surface to the suggested world under open heaven. And the cleverly foreshortened figures of the executioners, stooping directly toward the beholder, coöperate with the broken lines of the pavement, and the play of light along it, to lead the eye back into the depths of the picture. In the firm symmetry of the composition, too, and the austere simplicity of the grouping, one cannot fail to recognize the master of the Brancacci frescos.

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The second scene, less successful, perhaps, than the 'Adoration' or the 'Martyrdom of St. Peter,' shows the beheading of St. John the Baptist. The execution takes place in an open space by the side of the prison, with a rocky desert landscape appearing to the right. On the prison step kneels the Baptist, bending forward with head bowed over his clasped hands, his long matted hair falling about his face. To the left stands the executioner, swinging his sword with a powerful sweep. He seems to act in obedience to the command of a portly, bearded man in richly embroidered doublet, who holds a baton in his right hand, and points with his left to the saint. At the opposite side, a soldier, leaning on his lance, seizes a lock of the saint's hair in his left hand, ready to place the head, when severed, in the charger at his feet. Behind him stands a courtier, looking eagerly over his shoulder, while another lovely youthful figure with drooping head is half-concealed by a parapet. Here, as in the preceding picture, the types and the seriousness and directness with which the scene is rendered are not unworthy of Masaccio.

The pictures are in tempera, and measure each one twelve inches by eight and three-eighths inches.

A LIST OF WORKS ATTRIBUTED BY GENERAL CONSENT TO MASACCIO WITH THEIR PRESENT LOCATIONS

AUSTRIA-HUNGARY. VIENNA, OWNED BY COUNT LANCKORONSKI: St. Andrew — ENGLAND. LONDON, OWNED BY MR. C. BUTLER: Four Saints — GERMANY. BERLIN GALLERY: Adoration of the Magi (Plate IX); Martyrdoms of St. Peter and St. John the Baptist (Plate X) — ITALY. FLORENCE, ACADEMY: Madonna, Child and St. Anne (Plate I) — FLORENCE, CHURCH OF SANTA MARIA DEL CARMINE, BRANCACCI CHAPEL (frescos): Expulsion from Paradise (Plate II); Tribute Money (Plate III); St. Peter and St. John Healing the Sick with their Shadows (Plate V); St. Peter Baptizing (Plate VII); St. Peter and St. John Distributing Alms (Plate VI); in the Raising of the King's Son: the middle group and a part of St. Peter, and scene to the right; St. Peter Enthroned — FLORENCE, CHURCH OF SANTA MARIA NOVELLA: The Trinity (fresco) (Plate VIII) — UNITED STATES. BOSTON, OWNED BY MRS. JOHN L. GARDNER: Bust of Young Man.

A LIST OF WORKS ATTRIBUTED BY SOME CRITICS TO MASACCIO

ITALY. EMPOLI, CATHEDRAL: Pietà (fresco) — FLORENCE, CHURCH OF SANTA MARIA DEL CARMINE, BRANCACCI CHAPEL: Preaching of St. Peter; Healing of Tabitha — NAPLES, MUSEUM: Madonna and Christ in Glory; Founding of Santa Maria Maggiore — ROME, CHURCH OF SAN CLEMENTE: Episodes from the lives of St. Clement and St. Catherine of Alexandria; Crucifixion.

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